

Dear readers,

This year's English edition of The Slovak Theatre focuses on contemporary contexts of research in theatrology, filmology, and media studies. It offers five studies, exploring current artistic and social topics besides specific theoretical, aesthetic, and philosophical issues of the theatre, film, and radio art.

The issue opens with the text of the art theoretician and multidisciplinary digital artist Samuel Chovanec, who investigates the communication potential between human and non-human actors in performing arts through the use of digital technologies. He applies and verifies the presented theoretical concepts on three concrete examples of artistic experiments with non-human actors through short case studies. His interdisciplinarily conceived study connects research on animals on the theatre stage and the relationship between living actors and animals as characters/actors and inanimate digital technologies as a stage reality, through which the author enters even the field of research on audience reception and perception.

The subsequent study of the literary and media scientist Peter Getlík concentrates on one of the most translated children's books, *Pinocchio*, which is now expanding into other media platforms, film, theatre, video games, and so on. In a comparative reflection, conceived within the theoretical and methodological framework of cognitive adaptation studies, the author arrives at noteworthy findings about the two latest film adaptations of the famous book, produced by two film visionaries in the same year (2022): *Pinocchio* by Robert Zemeckis and *Guillermo del Toro's Pinocchio* by Guillermo del Toro and Mark Gustafson. Besides examining the differences between the two, the author places emphasis on the issue of spectator experience/set of experiences. His analysis sheds light on a phenomenon in which the seemingly child-oriented adaptations manifest themselves through a greater synchronization of the adult experience and vice versa.

The study of the Japanist Akiko Komura brings an exciting perspective on the relatively novel popular genre of anime isekai, in which characters of the "real" world reincarnate into a new world, mostly inspired by fantasy. The author calls attention to the concept of reincarnation, deeply rooted in Japanese culture through the widespread Buddhist faith, but subsequently complicates this simple correlation by emphasizing the fact that most of the anime characters that undergo this process of rebirth are transferred into a world where they are in a much better situation than in the real world (regardless of their moral qualities) contrary to the traditional Buddhist belief that reincarnation is a punishment and/or a reward for past deeds.

Art philosopher Jan Motal focuses on the topical issue of theatre as a public service. In his essay, he formulates highly relevant questions about the purpose and purposefulness of the theatre, the issue of the political climate that intervenes in the operations of theatres, and the correspondence between public service and public interest. He points out that public service is increasingly perceived as an

economic or legal term, and this lowers its democratic potential. The thoughts developed in the essay give rise to an inspiring concept characterized by the author as “la bonne vie”, which offers a theoretical background for reasoning about the social role of the theatre.

The Outlook column brings a study by Croatian mass media scientists Marina Mučalo and Anita Šulentić on the convergence of media, with digital technologies replacing analogue media and causing previously separate media forms (text, audio, images, and videos) to combine into multimedia contents. The authors present the results of the extensive research they carried out on a sample of the active websites of all the radio stations registered in Croatia. They point out that the multimedia potential of websites has not been fully utilized yet: they are not viewed as a step towards a converged media environment and there is no clear awareness of their role in the strategic development of the radio in the twenty-first century. Although they conclude that the convergence of the radio medium in Croatia is still in its infancy, the methodology used in their research may inspire further, similarly oriented research in other countries.

The English issue of The Slovak Theatre closes with a review of the book of the theatre critic and historian Aleks Sierz titled *Good Nights Out: A History of Popular British Theatre Since the Second World War*, whose thematically conceived chapters offer in-depth perspectives on popular theatre performances in the West End of London. The review was penned by the British teatrologist Tom Stevenson.

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